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with the hero; each time it is in accordance with hereditary law. It is to be noted, too, that Petra shares with her father the indiscriminating affection of their creator. Mrs. Stockmann, on the other hand, gets more than she perhaps deserves of the wholesale Ibsen contempt. He has temporary relentings, but to all intents and purposes she is one of the people, and Ibsen is running amuck.

The tribune demagogues are fully matched in the printers of the Norwegian drama, while the populace, fickle, brainless, swayed by the cajolery of their unscrupulous masters, are the same contemptible creatures whether in trousers or in togas.

One looks in vain for a counterpart to Menenius. Captain Horster, perhaps, comes nearest. The similarity, however, lies wholly in his relation to the hero and not at all in personal characteristics. And small wonder; Shakespeare himself has rarely drawn the equal of the old patrician, while Horster is at best but little more than a lay figure—a helpful wheel in the machinery of the actions.

A single word should be added in this connection. The finding of surface counterparts in plays of different ages would not of necessity be noteworthy; if the plays are built on conventional, classic lines, it could hardly happen otherwise. Neither of these plays, though, is conventional, and the likenesses here pointed out are general rather than detailed—a proof that each play is an outgrowth of a common philosophy of life.

3. *Action.* There is space to indicate but one similarity, yet a comparative study of the plays will show how vital a detail it is and how intimately connected with the climax of the actions. The Tribunes (*Coriolanus*, Act III., Sc. 3) and the newspaper men (*An Enemy of the People*, Act IV) seem almost to have compared notes. Their policies are identical: the crafty baiting of a victim too hot-headed for prudent self-restraint.

31. "*Troilus and Criseyde*: a study of Chaucer's method of narrative construction." By Professor Thomas R. Price, of Columbia University.

This paper was discussed by Professor James W. Bright.

32. "Some features of Chaucer's verse, especially stress and hiatus." By Professor Morton W. Easton, of the University of Pennsylvania.

This paper was read by Dr. Homer Smith; it was discussed by Professors George Hempl and James W. Bright.

This paper, mainly statistical in content, discussed the lines in the form of the line in the *Prologue*, 170,

Ginglen in a whistling wind as clere,

and lines of similar metrical character. It closed with a discussion of hiatus, also statistical, in which the author attempted to show that the percentages in the poems of Chaucer are such as to show at least a partial avoidance of this feature.

As the paper is to be published, further analysis is omitted here.

33. "Fiction as a College study." By Professor Bliss Perry, of Princeton University.

SIXTH SESSION.

The sixth regular session of the meeting was convened at 3 p. m., December 28th.

34. "Overlapping and multiple indications." By Professor Andrew Ingraham, of the Swain Free School.

Two sound-series overlap each other when the meaning of the one is suggested by or implied in the meaning of the other. When the expressions overlap, the idea has multiple indications. The philosopher and the scientist avoid overlapping and multiple indications; the orator and the poet seek them. The ground of these manifestations is found in the intimate connection of our thoughts. The connection may be universal and permanent, or local and transitory. In Elementary Geometry, for instance, the subject and the predicate of any proposition about parallels overlap in their meanings, and geometers have preferred to retain ambiguous terms rather than to enlarge their vocabulary.

In the pun, the allegory, the metaphor, etc., two or more distinct realms of thought are put before the mind at once. Few utterances are without a multiplicity of significations, though serious persons attend to one only, nor find it worth the while to learn what other meanings a sentence may have outside their own province. Even $ab + c = d$ has one signification for the arithmetician, another for the logician, and a third for the vector-analyst,—a triplicate pun which moves like Spenser's *Fairy Queen* over three different regions of the mind. In overlapping we have the reverse of this, many different series of sounds tending to awaken the same thought. *Fish*, *swim* and *sea* overlap one another in "Fishes swim in the sea." A fuller representation of the meaning of the one word leads to the meaning, or rather to some implication of the meaning of the others. *Birds* is a word which, in the minds of many unintelligent persons, overlaps much that poets have said about birds hitherto. "Birds fly through the air" merely repeats what is vaguely present to him who hears any one of the three principal words in the sentence. "The ear hears the sound" and "The ball hits the fence" are run in the same grammatical mould; but the presence of intricate over-